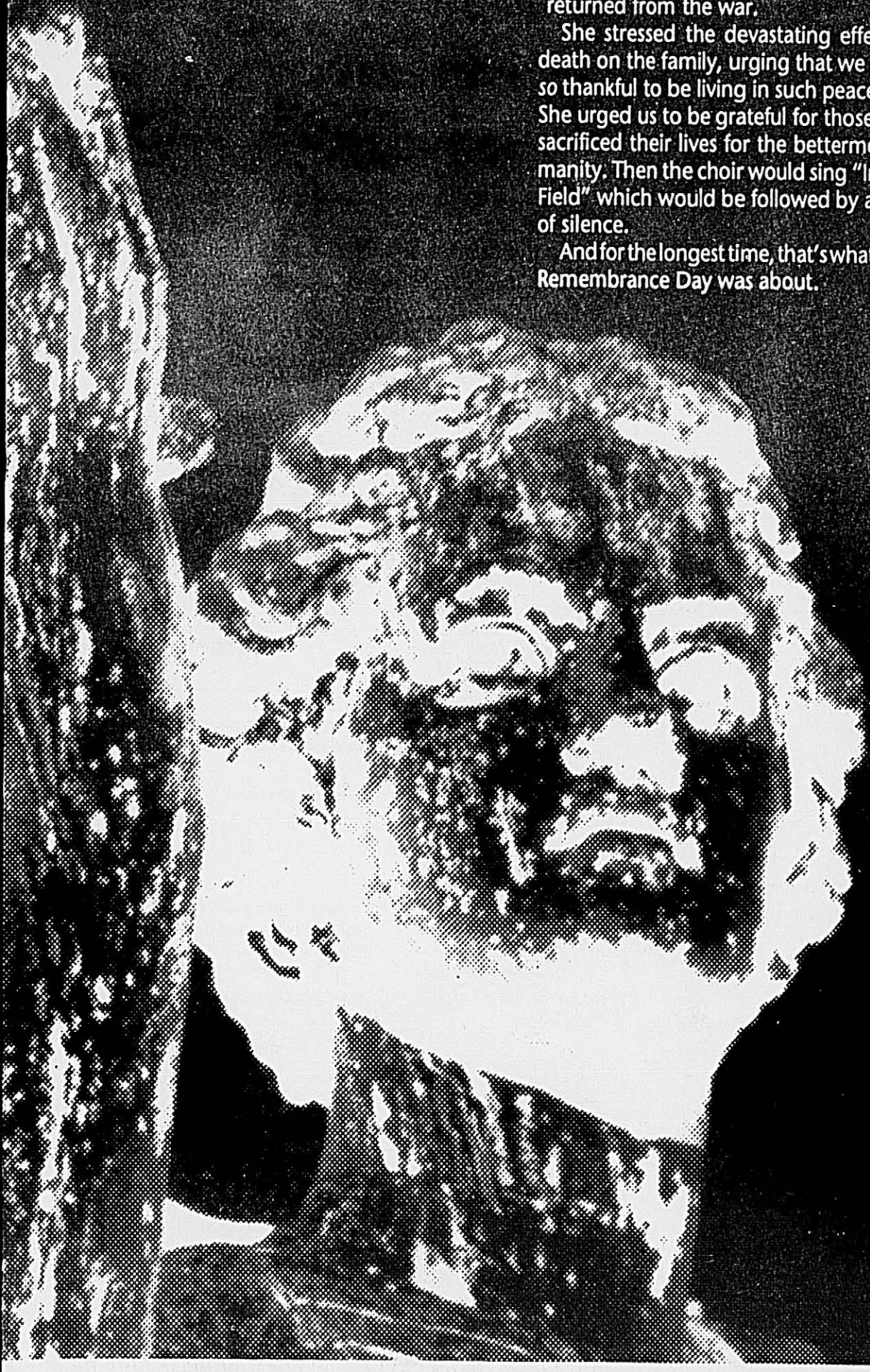
McGILL DAILY CULTURE

VOLUME 83 • NUMBER 38 | Bless my soul he's finished the bowl since 1911 | THURSDAY, NOVEMBER 11, 1993

# Uncovering false memories



At my high-school, Remembrance Day was marked by solemn faces. Half an hour before the eleventh hour, students and teachers, armed with poppies, would serenely parade down to the assembly hall to remember the victims of the *two* World Wars, "lest we forget".

The headmistress would begin by telling the familiar story of her father, who had never returned from the war.

She stressed the devastating effects of his death on the family, urging that we should be so thankful to be living in such peaceful times. She urged us to be grateful for those who had sacrificed their lives for the betterment of humanity. Then the choir would sing "In Flanders Field" which would be followed by a moment of silence.

And for the longest time, that's what I thought Remembrance Day was about.

Never a mention of the ongoing wars in South Africa, Angola, Mozambique, East Timor, El Salvador, Bosnia-Herzegovina,... just to name a few. Never a word about the war of genocide on Native peoples in North America or the Japanese internship in Canada.

And never ever was the question raised as to why these wars were given the status symbols of "World War I and II" ,when three quarters of the world was not involved.

In fact, even Joseph N. Nye Junior, a renowned scholar at the "distinguished university" of Harvard is willing to admit just who was involved.

"World War I was a horrifying war of trenches, barbed wire, machine guns and artillery that ground up a generation of Europe's youth. It not only destroyed people, it destroyed three European empires."

True, 50 million human beings lost in two wars is an enormous sum. But 1000 human lives are *being* lost in Angola every day and before Europeans barged into North America, there Today Native people account for about 1.6 million people, that's 0.6 % of the population. But we do not remember these wars.

Human suffering cannot be measured in figures alone. No one can quantify whether their battered, raped, burnt body has suffered more than someone else's bruised, starving body. And yet, hierarchies of suffering have been established in which some wars are regarded as more important than others.

These wars are glorified, associated with the "world" and portrayed as though that they were fought to make the world a better place.

And this is what we remember when we gather together at the eleventh hour of the eleventh day of the eleventh month in that moment of silence.

If there is to be any formal day of true Remembrance of all those who have traveled through the tunnels of war, then that Remembrance must be all-encompassing. There should be no emphasis placed on any particular peoples. Every human life lost should be valued.

And we must tell the story as it is. The economic power of one particular nation or group of nations should not give that area a monopoly over Remembrance, over memories, over the truth.

My former headmistress thought that we were living in peaceful times. She failed to remember the wars that were going on the world over.

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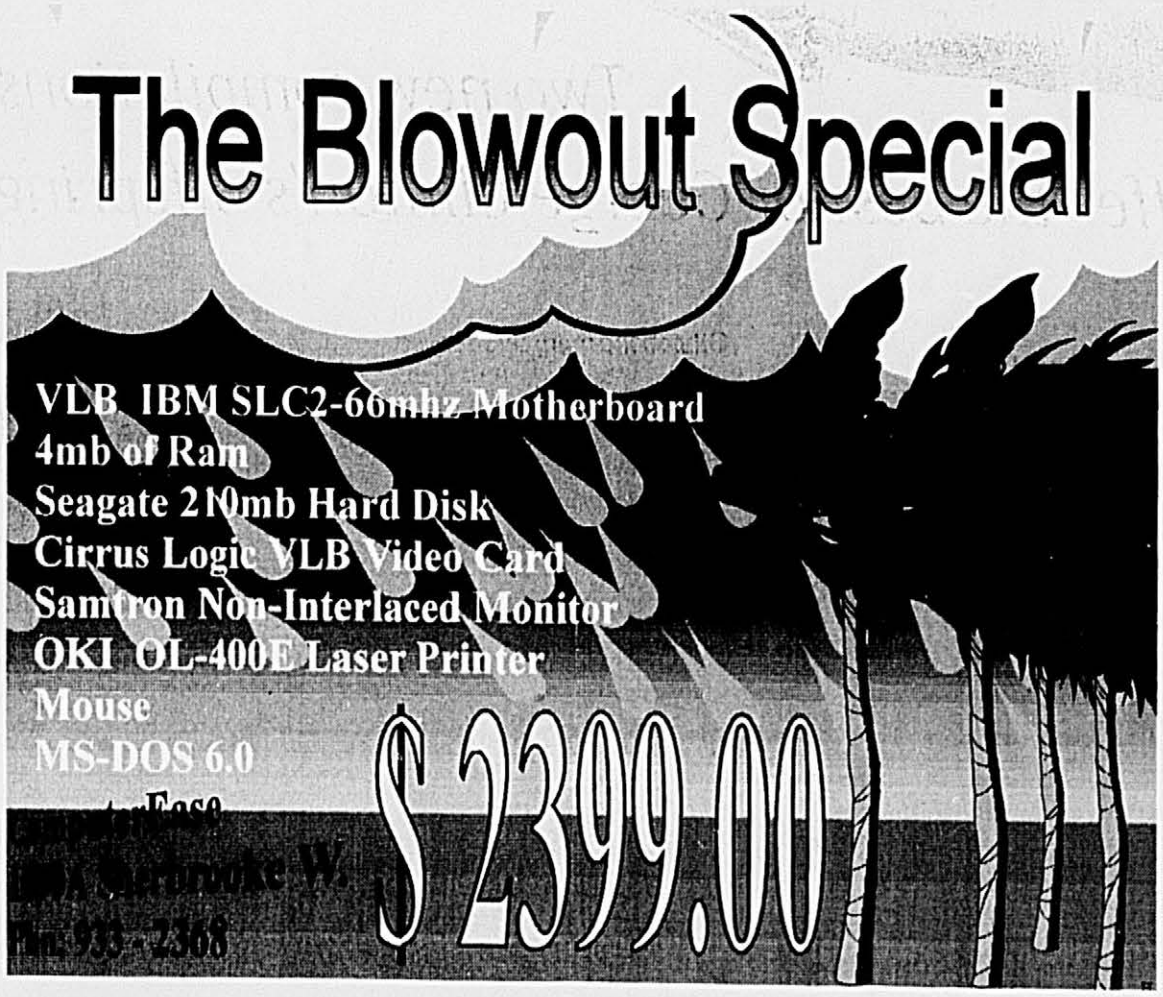


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# The house of Parliament

## *Two new compilations offer the best of George Clinton's offspring*

BY CARLTON EVANS

George Clinton has a lot to sing about these days.

Both manifestations of his revolutionary funk projects have become the subjects of double CD compilations.

Parliament's *Tear the Roof Off: 1974-1980* and Funkadelic's *Music for your Mother* offer the nineties listener the rare treat of finding out what Hip Hop's Most Sampled is all about.

Artists like A Tribe Called Quest, Dr. Dre, Public Enemy, Cypress Hill, and the Digital Underground have all sampled extensively from Parliament/Funkadelic in recent years.

In fact, one would be hard pressed finding any hip hop artist worth her/his turntables that has not sampled one of Clinton's offspring. And Clinton has returned the favour; his new album has a list of guest appearances that reads like a who's who of rap.

The Parliament/Funkadelic saga began in 1955 when Clinton started his first group, The Parliaments, a doowop outfit named after the cigarette brand. The Parliaments had a smooth Motown look and sound; so much so that they were accused of ripping off the Temptations.

But by the late sixties the band, under the banner of Funkadelic (and the influence of a great deal of hallucinogens) shed their matching suits and rehearsed dance steps to become, in Clinton's own words, "the Temptations...on acid."

Clinton maintained certain loose divisions between his two bands. Funkadelic was exactly what the name suggested; a fusion of acid rock and R&B harmonies. The sound was guitar-heavy and the lyrics spiritually motivating. Funkadelic called for a redemption of the soul through a motto that was communicated in the title of their third album, *Free Your Mind and Your Ass Will Follow.*

Clinton reanimated (The) Parliament(s) in the mid-seventies as a stylistically radio-friendly manifestation of some of the social goals of Funkadelic. But the seventies invocation of Parliament called for more direct, organized action than Funkadelic.

Adopting slogans from groups like the Black Panthers and The Nation of Islam, Clinton infused his music with uncomprimising political commentary. The 1975 single "Chocolate City" records the white exodus of the inner city as a presidential incumbent receives election results ("I hear we just got New York"), looking at expanded Black neighborhoods as a tremendous potential for increased voting power.

Parliament's new sound offered greater radio play and a wider audience than the somewhat obscure Funkadelic, allowing for a greater dissemination of ideas. Clinton defined the Parliament sound with ex-James Brown band members Maceo Parker, who became the leader of the elaborate Parliament horn section, and the incomparable bass player Bootsy Collins.

Other band members derived from the wealth of musicians that had weaved in and out of Parliament/Funkadelic over the years touring under the umbrella name of a Parliafunkadelicment Thang. Parliament's production values were flawless in relation to Funkadelic's comparatively rough sound.

Big dance beats and flashy horns replaced Funkadelic's acid-inspired, guitar-laden free jams.

The band experienced a visual metamorphosis as well, incorporating an elaborate mythology into a new and outrageous "Afronaut" look. Funkadelic's nightmarish album cover imagery of brain-eating maggots and a bloodsucking Statue of Liberty was swapped for glittering "Afro-terrestrials" dressed like walking disco-balls.

Parliament band members were described in songs and liner notes as the descendants of the Thumpasaurus people, a funky nation that once roamed freely on Earth, but were forced to evacuate the planet on the Mothership when unfunky dictators pimped the basic principles by which the Thumpasauruses lived.

The Afronauts promised to land the Mothership on Earth and refunkatize the planet once a more positive attitude could be established. Clinton's vision encompassed music, dress, politics, personal values and morality.

It is important to remember that Parliament and Funkadelic existed simultaneously and toured together. They were two sides of the same coin: Parliament advocated large scale societal and political upheaval while Funkadelic offered the spiritual guidance that provided for a personal, ethereal freedom from one's predicaments.

George Clinton and Bootsy Collins (above left)

The Parliafunkadelicment thang is far from dead: Clinton still tours with many of the original members of both bands as the P-Funk All-Stars. And as much as hip hop is indebted to him for samples and inspiration, so is George Clinton to hip hop, which has revitalized his music and ensured the continued expression of his revolutionary ideas.

power trip

by Jane Tremblay

## HYDE PARK

# Redefining womanhood in Zimbabwe

## *An opinion by Shungu Sabeta*

I found myself pondering about women, the women of Zimbabwe whose voices are barely heard. In the entertainment scene, women are virtually absent. Is it that women lack interest in music? Is it that they lack talent?

Is it the lack of opportunity or is it the strangle-hold society has had women in for centuries. The latter is closest to the truth.

The few women who have managed to defy this and broken through the mental barriers created for them are Stellam Chirreshe, Susan Maphumo, Cheryl Roberts, Busi Naube, Audre Mupunawana, Rosa Miller, Philipu Ndemera, Ebony Sheik, Dorrine Nube, Murumbezi Women's choir and Susan Chenjerayi.

After all, a musician is everything a woman shouldn't be—free-spirited, independent, inhibited and vocal. No woman with dignity would dance freely in front of the nation, no wife with dignity would be seen on stage singing and dancing as she pleased before everyone's eyes.

No mother with dignity would let go of her children and embrace the public. No female with dignity would appear in public clad in a way she finds fit for the profession, for this would be perceived as indecent. In return, she would be lambasted with many demeaning descriptions of — slut, stupid, senseless, cheap and most importantly not "marriage material".

Almost all of the female population has a deep-seated fear of what society will say and do in reply. They fear that they will be labelled with a string of negative phrases. The desire to be accepted has meant that women aren sacrificing a lot, thus the low percentage of musicians that are female.

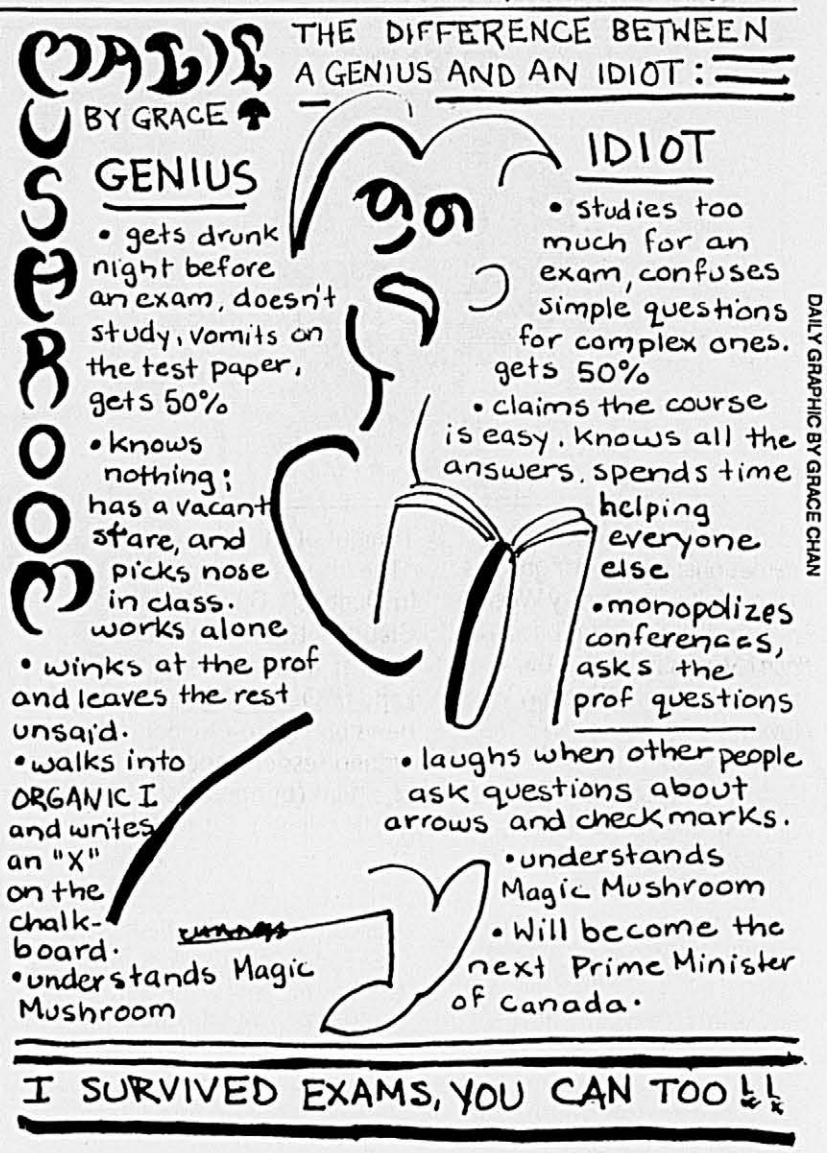
Traditionally, mothers are supposed to be the backbone of the family. Herein lies the stumbling block. The idea of a woman who has commitments other than her husband and children is unacceptable.

The audacity of her being so out there performing all night while there is no one to care for her husband and children! They will all starve! And all this, just because this woman has an ambition and interests beyond that wretched kitchen.

The only opportunities for these women to enjoy themselves in music is in church choirs. The churches are filled with melodic sounds, enchanting voices which capture one's soul and carries it with such gentleness to places one cannot explain.

Drums and shakers work hand in hand with their voices. Throughout the country, many women are renowned for their brilliant vocal talent.

How long is the seed going to remain still? Will anyone help water and nurture it so that some day full germination will occur, so that someday, another flower will bloom in the male-dominated music garden or not? That is the pressing question. Will these trapped voices be released so that they can fill the world with music — sweet, beautiful music?




DAILY GRAPHIC BY GRACE CHAN

# A Day to Day Way to Take Back the Night

## *An opinion submitted by Courtney MacInnes*

Even with all the pressure against walking alone and the exemplary service of Walksafe, there are still those of us who, for one reason or another, walk alone at night. Come on, admit it, I've seen you out there before. We may be fearless and undaunted or nervous and cringing, but whatever our motives are, there are still those of us that do it.

Even with the constant warnings from friends and authorities of the dangers of the city for women alone at night, there are still those of us that wish to be independent, who wish to be free to go from point A to point B without having to call for escorts. I'm not saying this is wise, but it's a fact that can't be ignored.

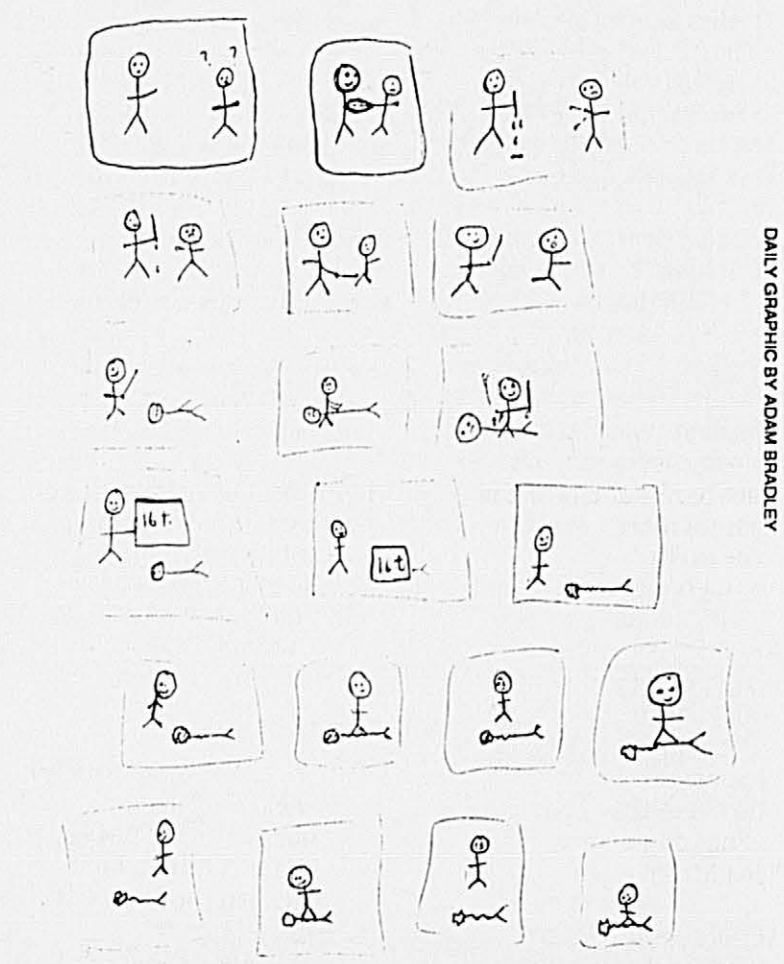
When I walk alone, it seems that a good proportion of people I see are other single girls. If we don't have strength alone, we do have strength in numbers. No one can take this away from us, and I propose that we make the most of this secret weapon.

My suggestion is that we members of the W.W.W.A. (Women Who Walk Alone) unite in providing each other with a casual, non committal escort service. The idea is when we see another woman walking alone, we walk up beside her. No words have to be spoken, no promises made. This is an informal way to protect ourselves against the dangers of the night. In grouping together and looking out for one another, we can provide ourselves with our much desired independence and safety.

Two or more women walking side by side are much less vulnerable to violence than one woman alone. If this informal means of protection grew to a convention, even in the McGill society alone, walking through the Ghetto would become much less intimidating for a solitary woman. We have to realize that by bonding together in this way, we can protect ourselves. It is such a simple compromise, no effort is required.

Think about it. I know I did the other night. I was walking alone and saw a woman in front of me. I quickened my pace until I was almost next to her. We walked like this for a few minutes and I felt so much more secure.

Then, nervous, she fell back on her own path. Think of what it could be like if every woman followed this unspoken agreement of unity and protection. Imagine how much safer the city would be. And do it.




DAILY GRAPHIC BY ADAM BRADLEY

## LETTERS

**To the Daily:**

"Once you get your initial inspiration," she said; "and you have your first model sketches?... Do you then go through with the entire painting?"

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"Boy! If we could smoke him up! Wow! That would be Phewwwwwww!"

It's an illusion! If you were ever better off for smoking pot, then at some point, you break even; and after that, you're worse off the more you do it. (It has quantitative and qualitative limits).

But you always keep looking for that big breakthrough, that "match" that will light the miracle of marijuana that will give you paradise — with no other demands!

**Bob Moore**

Martin Dufresne, your Hyde Park was just way too long. Trot down to the *Daily* for 200 words' worth of chopping. Arab Students Association: Please come by and sign your letter.

SINCE • 1911
Vol.83 No.38

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MCGILL DAILY

## EVENTS

Video presentation of the International Baha'i Congress as part of Unity in Diversity Week. Presented by the *Association for Baha'i Studies*.. Room B-09, Shatner Building, Thursday November 11, 4 pm.

*Myth of Innocence* at The Alley. November12 and13, 9:30 pm. A mix of acoustic-backed rock, alternative and rhythm and blues. Busking Friday at 4:30 pm throughout the Shatner Building. Tickets $4.

Women in the Woods. The *Women's Union* is going to the Outing Club November 12-14. All women are welcome. Sign up in Shatner Building, room 423, or call 398-6823.

To all *Walksafe Volunteers*: Come out and celebrate the foot patrol's first anniversary on Saturday, November 13, 8:30 pm at Gert's. Prizes to be won.

*McGill Ski Sale* - November 10-14. Shatner Ballroom, room 301. Great bargains. Profits go to the McGill ski team, a non-profit organization.

*Ukrainian Students' Association* wine & cheese tomorrow in Leacock 232 at 6 pm. Call Taras for more information or come up to our office. New members welcome.

*Jewish Support Services for the Elderly (J.S.S.E.)* urgently needs volunteers to assist the elderly with shopping or to make personal visits with someone who needs the support of a 'caring' other person. Call Rona Maisel at 343-3795.

*McGill Debating Union* presents a public debate: Be it resolved that this house condones the sale of organs. Monday November 15, 6 pm. 550 Sherbrooke, Room 1185. Everyone welcome.

*Sebastian Alexander* presents the play Just A Moment, featured this weekend and next at the Phoenix Cafe. Tickets are $3.

*McGill Students for International Development Education (S.I.D.E.)* will be holding a general meeting tonight at 6 pm in the Centre for Developping Areas (C.D.A.S.) seminar room, 3715 Peel. Everyone welcome.

Tonight at the *Yellow Door*, "The Impact of Hydro-Projects in Quebec". Guest Speaker Claude Otter of the Grand Council of the Crees. Film The Land of Our Children. Current news on Hydro-Quebec, letter writing session, open stage after film (bring your musical/poetic talents). 7 pm, 3625 Aylmer.

Toasty Clothes: The *McGill Chinese Christian Fellowship* is having a *Winter Clothes Drive* to share some warmth with the needy and homeless. Come down with your woolens, boots, scarves, coats... November 15-19, 8 am to 6 pm, Shatner Building room 401. For more information, call Ivan at 286-0751.

*CKUT Radio McGill 90.3 FM* invites students and members to its Annual General Meeting, Tuesday November 30 at 7:30 pm in the Shatner Building Ballroom. For more information contact Pat Dillon, Station Manager, at 398-6787.

A Day in Tibet: *Tibetan Bazaar* is taking place Sunday November 14 from 11-6 pm at Victoria Hall, 4626 Sherbrooke W., $3.00 admission.

Department of Epidemiology and Biostatistics is holding a seminar today at 1 pm on *Problems in Interpreting Environmental Epidemiologic Data.* The lecture will be given by Dr. David Bates and will be in Purvis Hall, room 25.

A *Breast Cancer Awareness Rally* will be held on Saturday November 13th at 2 pm at the Metro Place D'Armes, Esplanade between the Palais des Congres and rue de LaGauchetiere. For information, call 465-7882.

The *Temple Emanu-El-Beth Sholom* offers a West Island Erev Shabbat service at 8:15 pm, Friday November 12. It will be held at West Island College on Tecumseh St. in Dollard des Ormeaux. For information call 937-3575.

*60 Days into the Accord* with Dr. Yair Hirschfeld is today at 4 pm in Leacock 219. Topic discussed-From London to Norway to the Signing: the road to peace-making between Israel and the PLO.

# Myths in the Alley

BY ANTONELLA DI LENA

*I have to say, I was getting perturbed/she was making me crazy, using party as a verb/Party is a place where birthday cake's served/And a place is noun, it's sure as hell not a verb.*— Myth of Innocence.

Dave Haskell, lead vocalist of the band Myth of Innocence, must have been inspired by his double Philosophy/English degree when he wrote these lyrics.

When not penning zany lyrics for Myth, Haskell teaches English and Drama. He is just one of the guys that make up the "core" of Myth of Innocence. Pat Morrison, Jeff Guerin, Brad Cassel and Mark Payne are also keeping busy until their "big break."

Things are happening fast and furious for the Ontario-based band, Myth of Innocence. They have made noise from Windsor to Toronto and soon will be crashing into the rest of Canada with their first CD.

Whether they play at music festivals, pubs or sports events, Myth of Innocence attracts varied age groups.

With a style that crosses all boundaries, these five determined musicians have clearly made their mark among campus crowds.

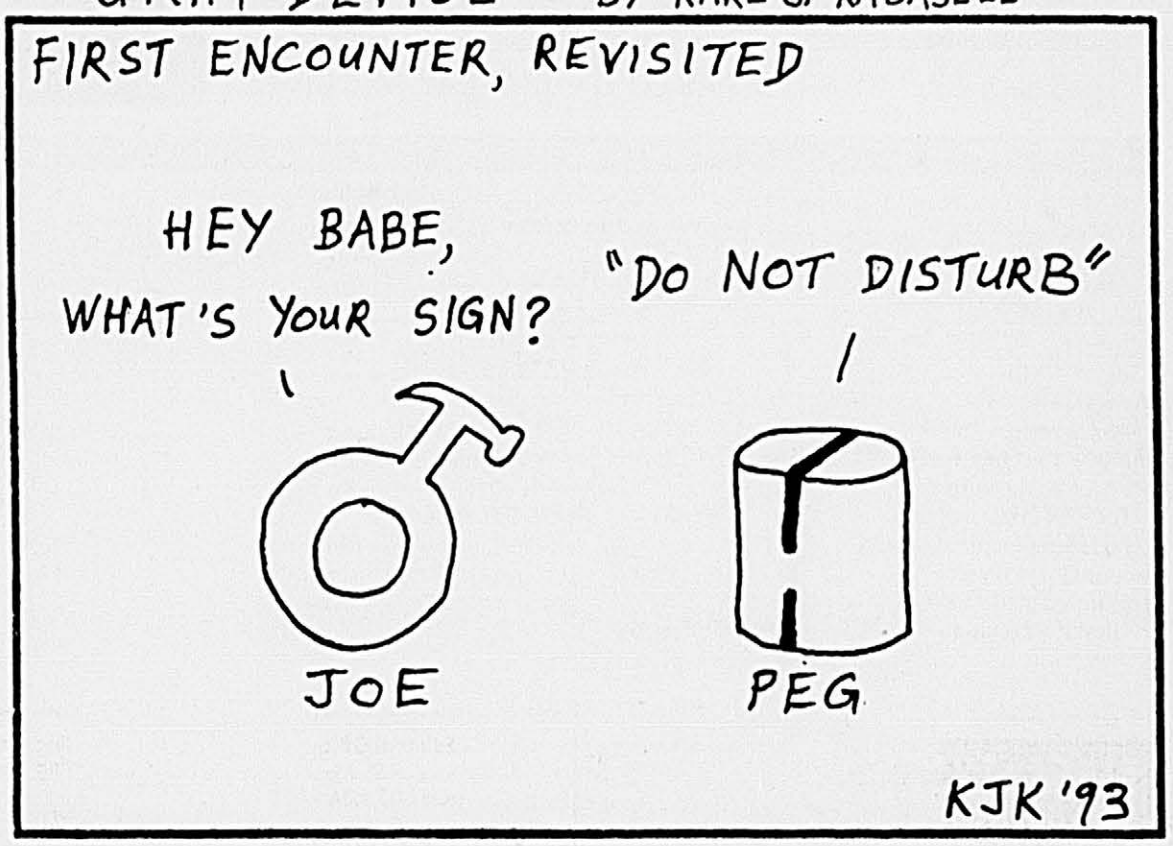
Influenced by such legends as Neil Young, Van Morrison and U.2, their diverse blend of music and lyrics has been described as a collection of "acoustic-based, piano-powered pop" and "alternative, R and B."

If you want to hear the rest of "Party as a Verb" and other twisted, humorous, mind-boggling tunes be at the Alley either tomorrow or Saturday. Who knows? Maybe Dave could proof read your term paper.

Go meet the Myths when they visit the Alley. They're a bunch of guys looking for a party, in the noun sense of the word.

Myth of Innocence *comes to the Alley Friday, November 12th and Saturday November 13th, at 9: 30 p.m.*

GRIM DEVICE BY KARL J. KABASELE




## CALLING ALL MAMMALS

Come to the Shitter B03 today! A major event is going to transpire. It's a Daily Staff meeting. You don't want to miss this one. It's at 17h. Bring your best friend and your pet giraffe.

# South African Women Speak Out

## *The winding road to the April elections*

DAILY PHOTO: GALIT WOLFENSOHN

Zethu Gumbi, ANC speaker

**BY FARAH NAZARALI AND RUMBI KATEDZA**

For those who have been fighting ceaselessly for the liberation of their country, the upcoming elections in South Africa will mark a historic moment. Women, who have always been involved in the struggle against oppression, are ensuring the inclusion of their experiences in the current constitutional negotiations.

The African National Congress (ANC) has been at the forefront in recognizing the role women have played in the transition to a free and democratic South Africa.

Two weeks ago, at the invitation of the McGill Southern Africa Committee and the Center for Developing Area Studies, two perspective candidates for next year's elections, spoke about the involvement of women in the constitutional negotiations and the electoral process. These women were in Canada to observe the electoral process during last month's Federal elections.

Noninzi Luzipo is the Secretary General of the ANC Women's League (ANC WL) in the Eastern Cape and chair of the ANC WL Kahyalitshe Branch. Zethu Gumbi is the ANC WL treasurer of the Northern Natal region.

The following are excerpts from their speeches.

Noninzi Luzipo: The situation of women has been shaped by the changes in the economic and social structures of South African society. These structures and changes can be traced firstly to the nature and organization of the traditional societies and the sudden impact of colonialists and apartheid on the situation of women in my country.

At the moment, South Africa is in the process of transition from apartheid to a democratic society. Since February 1990, a climate has been created for political negotiations but the pace of the political negotiations has been slow due to the complexity of the local context and political violence.

In April 1994, all South Africans will be able to vote for the first time for the government of their choice. Voter education, as well as campaigning for votes, has started all over the country. Just over half the population who can vote there are women.

Although they are the majority of the voters, they are least likely to be involved in the democratic process. There are various reasons. The triple oppression of women because we are oppressed and exploited in the workplace as women, as Blacks in our country, and as women. Just because you are a woman, you have no say. That is oppression.

In my country, women are the majority of the poor especially in the rural areas. [Women are] very much illiterate voters. Those are the people who have suffered the most under apartheid.

The new constitution and Bill of Rights are the legal documents that should guarantee rights against discrimination; more especially discrimination against women. We have of course mobilized ourselves as women to make sure that our demands for rights are not left out.

We can make sure that the women's vote becomes a force that makes politicians nervous. We have to work to change the power relations between men and women so that men and women can participate fully and equally.

Zethu Gumbi: We still have a problem with identity cards. So that we can vote, we need ID cards. Now we must fight for our women to go out to the Bantu Affairs Office and get the ID. However, even if people go to the Bantu Affairs Office, it takes a long time before [their IDs] come back.

We've got a problem because we only have five months left. And if they (the ID) come back they come back wrong. I think they do this purposely, because when the ID is wrong then you will not be able to vote.

This happens mainly to our women. And it's so difficult to get records for women to be citizens of South Africa. This is the problem we are facing at the moment... Most of our people are not registered.

NL: To elaborate on the question of voter registration, the problem is that the ID is the identity that you are a South African citizen, of which the majority of South African citizens have not got, especially Black citizens, who have never voted before. The ID books costs money...and most of the people don't go there because they don't have money.

ZG: The Women's League started the Women's Charter campaign. We also fought for women to be equal to men in the twenty six parties in the negotiations. Now every party has at least one woman [representative]. We are fighting for all the women not just our party.

NL: Our goal is to reach other women from other parties, from other racial groups, not the Black women only- so we have formed the Coalition of Women which includes women from all racial groups, because what will affect women, will affect all women.


CKUT 90.3 FM

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Tenko Ikue Mori

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| **Diana Krall (cc)** | **Stepping Out** | **Justin Time** |
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The Sexual Assault Centre of McGill would like to thank all the volunteers and friends and everyone else who came to our fund raising Disco Party! It was a huge success!

# Afraid to get your golf clubs confiscated?

## *Ramblings of a part time socialist*

**AN OPINION BY HASAN KARRAR**

I just received my first death threat just a few days ago.

"You're no socialist for God's sake," a friend of mine said. "You play golf. You've gotta go Hasan, you've gotta go."

The past two summers have been spent hob nobbing with what is usually known as the elite of the Pakistani society. With nothing better to do in the evening, I usually found myself at the Karachi Golf Club, the haunt of "influencial businesmen", fascist politicians, army generals and budding despots.

The alien atmosphere is really amazing. Even the parking lot is'nt spared. Mercedes and Japanese luxury cars aside, what's really surprising is the number of armed gaurds roaming around the parking lot with their klashinkov's and other battlefield weapons.

Which is hardly surprising considering the paranoid mentality of the leaders of the nation.

For my part, I'd rather be kidnapped for ransom by some needy outlaw from interior Sindh than be followed around by an armed gaurd in para military uniform.

The simple fact that honest kidnappers are regarded as the bad guys brings home the fact that there's enormous social injustice in the country. I remember remarking to a retired navy admiral once that a kidnapper works just about as hard as any business man I know, hence its really not surprising that he should demand equal pay (by hook or by crook).

I dont quite remember what his reply was.

**What's going on here?**

You know something's not quite right when, on one hand, the people around you drive automobiles worth lakhs and lakhs of rupees and, on the other hand, people don't have enough to eat.

This completely fucked up social structure is something that's been handed down from generation to generation for centuries. British colonialisation, and their policy of rewarding those who kissed their ass with thousands of acres of land and tiny princialities has only gone to strengthen this fascist heritage.

The fact is that there are two levels of society which are poles apart and neither has really any idea of the true nature of the other.

Jim Corbet, in his book, *Man Eaters of Kumumunuan* narrates a tale which would still pretty much be true today. A farmer in Bengal was afraid that his daughter had been carried away by a Tiger. After failing to find conclusive evidence that that had really been the case, Corbet suggests that the farmer announce a fifty ruppee reward (approximately two dollars) as a reward for whoever would bring information as to the fate of the girl.

"The farmer looked at me as if the sum was so astronomical that there wouldn't be fifty rupees in the entire world," writes Corbet.

With reality staring at you so blatantly in the face the scary thing is that there are actualy people who argue that the social system is just.

"But of course," retorted a certain person I'd rather not name. "The people who have reached the higher levels of society are those who worked hard."

"And the poor people are deprived because they're lazy," he added.

Ridiculous though it may sound, the sad fact is that a large number of people do think in that way — people who work hard that is. Go ask someone whose slaved all her/his life as a serf under some barbaric landlord out of the middle ages and you'll receive a somewhat different view of social hierarchy.

The "elite" recently made its illustrous presence felt in the McGill community. "How many of you are from Aitchison?" said a Khalid Sherdil (Lion Heart) at a Pakistan students association meeting I was fortunate not to attend. Aitchison College in Lahore has for over a century been the training ground for the tyrannical landlords and corrupt politicians of tommorow.

"We're the cream of the society," Lion Heart boasted.

Unfortunately the cream has now turned sour and its high time we had a change.

**Socialism is the solution.**

The relationship between the "elite" and the commoners could at best be described as similar to that between Robinson Crusoe and Man Friday.

"Of course we care about what's happening," your typical elitist exploiter remarks. Then the yuppy would go on to remark about the latest fundraiser for the "poor" at some international corporate hotel. I've had enough exposure to these fundraisers to know that they're merely excuses to reiterate social jargon rather than to do any good.

"Oh those poor people of Tharparker," a twentieth-century Mary Antoinette would remark. "We must do something about them...." And then go on to talk about their trip to Paris this spring, where a certain boutique has the most creative (frightful) designs and how their Bangali cooks are hopeless when it comes to Italian cousine.

Socialism is probably the only solution to this social mess. The land has to be redistributed amongst the people. It really doesn't make any sense when one person owns fifty thousands acres of land while a serf feeds a family of ten on five acres. This is something democracy cannot change. You have to jumble every thing up and then divide it equally it among the masses.

The sixties saw the rise of communist movements in the background of the army regime. However these gradually gave way to the epidemic called democracy. Oddly enough these old time communists dont want to talk about their movements any more.

Naturally the elite are horrified by the idea of revolution and have done all they can to dampen any such sentiments by damping promoting and supporting democracy and mediocre parliament members.

"We dont need communism," my anti-leftist friend protested. "Communism perpetuates laziness. Lipsy said so."

Laziness or not its high time we threw the golf clubs away and turned private golf courses into public parks.

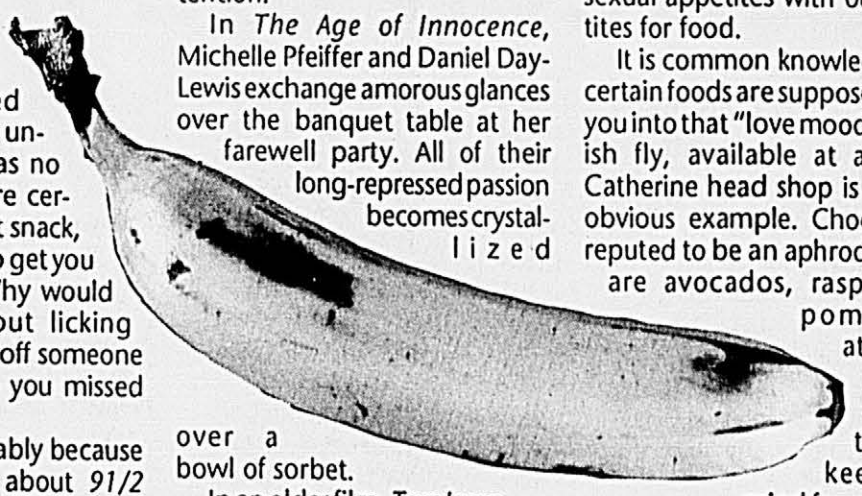
Not really. I'm only joking.

# Food for sex

**BY JULIE CRYSLER & SUSANNA FULLER**

Do you ever find yourself thinking about sex while eating? Or thinking about eating while you're having sex?

It's not surprising. Food is often used as a symbol, or even a euphemism, for sex in this culture.



Think about it. Why on earth would there be flavoured condoms, or edible underwear if there was no relationship? They're certainly not just a light snack, a little energy rush to get you through the act. Why would you fantasize about licking honey or chocolate off someone — it's not because you missed lunch.

It's actually probably because you saw or heard about *91/2 Weeks*. The scene in which Mickey Rourke feeds various items to a blindfolded Kim Basinger has become notorious.

*The Best of the New York Erotic Film Festival* that plays regularly at Cinema de Paris boasts "the most sensual peeling of an orange you'll ever see". It also features a woman masturbating with a number of phallic shaped vegetables.

This association is also reflected in the more mainstream media. Take *Like Water for Chocolate* . The two lovers use food to communicate their desire. When Tita is unable to marry Pedro, she turns to cooking. She uses food as a substitute for his sexual attention.

In *The Age of Innocence*, Michelle Pfeiffer and Daniel Day-Lewis exchange amorous glances over the banquet table at her farewell party. All of their long-repressed passion becomes crystalized over a bowl of sorbet.

In an older film, *Tom Jones*, there is an extremely erotic pear-eating scene. The flesh and juice of the pears slides down the lovers' chins in a cinematic display of oral pleasure.

Even our social practices reveal this association. We give chocolates to our lovers on Valentine's Day, or cook dinner for them to impress them. When we date, we usually go out to eat — and then to the movies.

A number of my friends say they don't feel comfortable going out to eat on a first date — it's just too intimate. Eating with another person can be incredibly pleasurable, or torturous — depending on the level of attraction. We seem to equate our sexual appetites with our appetites for food.

It is common knowledge that certain foods are supposed to get you into that "love mood". Spanish fly, available at any Ste-Catherine head shop is a pretty obvious example. Chocolate is reputed to be an aphrodisiac. So are avocados, raspberries, pomegranates, and oysters (something to keep in mind for your next dinner date).

Whatever the reason, gastronomy and eroticism are bound up in a series of related symbols and associations.

Sex and Food. It's food for thought, thought for sex, and sex for food, or vice versa — you figure it out. Bon appetit!

# Groovin' the Oblate Speroid's Trajectory

BY JAMES FORBES

Techno, or electronic dance music, finally seems to be eliciting some popular response outside the rave arena/kindergarten. The past week's See the Light tour, organized by Scotto and DB of New York's NASA and Montréal independent Dan Webster was relief for those fans yearning to see whether or not techno could deliver a show to rival a rock concert.

The opening act, Aphex Twin, aka Richard James, a slightly introverted genius with the demeanor of a small child who's lost his lolly, assaulted the audience with analog renditions of his favorite hard tunes.

For those who didn't like Richard's belly grumblings, he says, "I haven't got a message for anybody. I write, perform and play for myself".

The outcome of his analog ramblings was an often polyrythmic mess that was closer to ambient performance art than rock concert or even dance music. The crowd made vain attempts at dancing to what noise he produced, with mixed results.

What was interesting about his performance, however, was the level of technical mastery he showed over his instruments, coaxing hitherto unheard-of sounds out of them, one after the other.

The next group, Orbital, performed brilliantly, innovatively employing sequencer technology. Though they relied on prerecorded material, they chose not to ape their songs on stage, but rather to use their respective elements to re-mix live.

"What we are doing is taking snippets of songs, looping them and re-combining them in order to do a sort of live re-creation of our studio process" explained orbiter Phil Hartnoll.

Orbital achieves escape velocity

"Phil will drop a beat pattern, or a sequence and then I'll jam off that. Sometimes it works well, and other times we struggle," adds Paul.

This souped-up version of a jam session functioned almost flawlessly, and provided the audience with perhaps the best example of what a techno performance can be. No one in attendance could help but be awed at the resulting soundscape.

**Accessibility to the masses**

Unfortunately, the Hartnolls ended up performing well above the heads of the crowd, thereby removing them from their goal.

"We like to perform on the ground so that the audience can actually see what we are doing," explained Phil. "It helps to demystify the technology, that's brilliant, really," added Paul.

The idea of making the performance accessible to the audience is probably a good one, as it might allow them to understand some of the processes by which the music is made.

The final element in the show, techno's current ruling primadonna, Moby, relied solely on the magic of the pre–recorded tape to bolster his performance. Described as cathartic by some, his apeings seemed more superflous than essential, and he ultimately left many disappointed, even though his renditions were crystal clear.

Moby did, however, resurrect himself with his encore, a punk rock rendition from his early days which would have been tired in any other context. In this concert however, this unexpected bit of kitsch left those of us old enough to remember punk laughing in the aisles.

Stringing the entire menagerie along was a lineup of out of town spinners as well as the local faves. Also, the concert included a much ignored ambient lounge that featured Gage, performing as Vapour Space.

He was a softer component to the Aphex Twin's aural assault. Sitting on the floor, shrouded in smoke, Gage performed onstage-interpretations of his latest ethereal ambient works in between the DJ's sets.

On the whole, his performance elected a more positive response than that of the Twin even though they were almost exactly the same in their technical approach.

As far as Gage is concerned, he performs for himself as well, but is not as scathing as the Aphex Twin in his judgement of the audience; "...if the music manages to communicate something, then we are lucky, I guess."

Gage's set, while entrancing, had that chaotic, almost lost quality of much ambient music, a rarely appreciated form. It is a shame that few were in the right space of mind to enjoy his performance for what it was.

Although the tour suffered from disappointing turnout on this leg of its trip, it proved the one thing that fans of this genre have been saying all along. Techno is a viable force that can hold its own in performance, and it doesn't take the back seat to any other form of popular music today.

This tour is also the one of the strongest presentations of a new face in pop music whose lineup and conception is too often absent. Hats off to the whole team for providing us with what has been until now, lacking.

# Between the lines

BY MEHREEN BEIG MIRZA

"He's going to smile at you and try to shake your hand. *Don't* let him shake your hand."

Words whispered urgently in a young girl's ear by a Pakistani officer as she approached the border where an Indian border guard waited to greet her. Having grown up in the west she shrugged it off as the social taboo of women having nothing to do with men. It was much more than that.

The infra-red binoculars and constant surveillance of the *other side* was not a social taboo, it was a deep abiding hatred and mistrust cultivated over half a century.

Thousands of miles away in a small café, women who grew up in these conflicting South Asian countries work side by side. Café St-Louis is a project of the South Asian Women's Community Centre (SAWCC). A few years ago, SAWCC recognized a need for catering services and began offering a program in which they would train women to act collectively and learn catering.

Twelve women became part of the members of Les Bouchee d'Asie. Together, these women have catered for universities, organizations and frequently for the City of Montréal. The catering has been very successful so far, receiving rave reviews from many of the events they have catered.

"These women face overwhelmingly high unemployment and their university degrees are not recognized," says Anne Caines. Caines was hired by SAWCC to co-ordinate projects like the café until the women involved in the project have learned to manage on their own.

**"It's a challenge and I enjoy it very much but I would like to cater for more universities."**

The women were awarded a place in the Centre Interculturel Strathearn. The café is a joint venture by Strathearn and SAWCC. Of the original twelve, six form the core team of Café St-Louis. The rest cannot commit to both the catering service and the café.

"A café was in the intercultural mandate of the centre. With the incredible attendance at activities, the café staff is sometimes asked to cater after café hours," said Christine Stocek, Animator of the Centre Interculturel Strathearn.

Meals range from three to five dollars . The prices have been set by the Strathearn Board to cater to the surrounding community which is largely low income.

While Café St-Louis is giving the hands on, practical experience to the women, the SAWCC supplies a theoretical backfinancing, accounting and any training required in running all aspects of a café.

"It's a challenge and I enjoy it very much but I would like to cater for more universities," said Shanti Shamtani, one of the cooks at the café. Shamtani came to Canada almost 20 years ago and "hadn't ever touched cooking" but taking part in owning a business helped her to gain experience in management.

Though it is experiecing a slow start, those who have eaten there love it.

"I picked up a brochure. I might have them cater my wedding," said a member of the theatrical troupe Passages.

The women have weekly meetings and Caines drops by every night to help close up. So far, the women have been very succesful in working together.

"Though there are times we agree to disagree, as far as politics, religion and culture go, we have never fought over it," said Shamtani.

# Knee deep in the jam

## *Jamiroquai that is*

**BY PAUL KAMUF**

Didgeridoo Jammin', bassline groovin', and a drumbeat that just won't stop canonly mean one thing; it's time to cut the rug.

After waiting almost two hours for Jamiroquai to take the stage, everyone is now fully in the groove. It's about the third or fourth song and they've just taken the show to another level. If you're not dancing or boppin' you shouldn't be here.

That was Saturday night at Jamiroquai complete with ten piece band, performing at Metropolis. Straight from England they are one of the funkiest groups out there. Some call it acid jazz, some call it soul, but there is no doubt that it's funky with a capital F. Their sound is a throwback to many of the funkateers of the 70s, but tinted with a club influence. Number one on the British charts, Jamiroquai are now set to explode on this side of the Atlantic.

Jamiroquai, pronounced Jam, as in toast with... and Iroquoi as in the Native American League of Nations, are an environmentally, politically and socially conscious group of musicians led by singer Jason Kay. He is supposedly conscious, but that doesn't mean he practices what he preaches. He has recieved criticism on everything from his fur hat to faking the funk. And, I must ask what Jamiroquai is doing for Native Americans.

Kay doesn't really lead the group, he pretty much is the group. Not that the musicians don't put in just as much, they do. It's just that his name is the only one on the eight album deal with Sony.

Saturday's show kicked off with a phat Jam. From the highest high hat to the lowest note on the bass, the band had it together. Tighter than a pair of Vinny Barbarino's jeans circa1979. They moved from song to song with ease, started and stopped vicious grooves at the drop of Kay's big fur hat.

Stewart Zender on Bass laid down the lines that moved the crowd. Nick Van Gelder on drums supplied the beats. Toby Smith was on the keys. The band also included Gavin Dodds on guitar, Maurizio Ravalico on percussion, and Colin Graham on trumpet. DJ Darren Galea was on the wheels of steel, Michael Smith of the Brand New Heavies on sax and flute and Walis Buchanan on didgeridoo.

The didgeridoo is an instrument that's difficult to explain. To really know what it sounds like you'll have to go get the album, but let me just say that the crowd went wild on the didg solo's. Walis riled up the audience with his solo, backed up with a smooth bassline. It was one of the coolest moments I've seen at a live show in a long time.

Kay toyed with the audience, which included everyone from rave children to 40 year old guys who looked like my dad. He

began to chant "Murder, She Wrote" to a dancehall beat but then abruptly stopped and called us all suckers for believing he was really going to sing it.

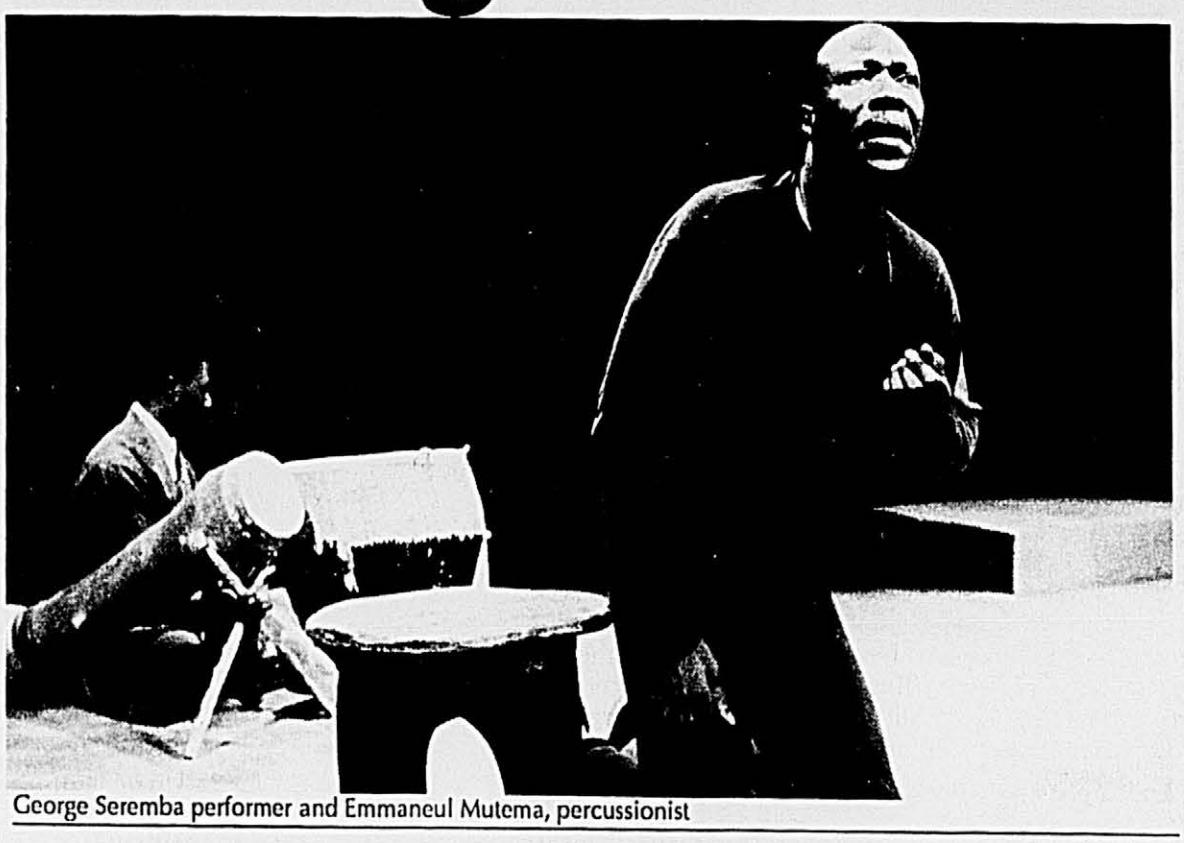
He was playful at times but irate at others. Midway through the show he appeared extremely angry. At the end of one song he dropped the mic and the whole crew walked offstage. Luckily they returned, several minutes later and launched another set.

Throughout the night they played a bunch of songs off their album including "Emergency on Planet Earth", "Too young to die", and "When you gonna learn." They played a song called "Do that Dance" which Kay announced was from their second album (so soon?) and a bunch of other new tunes which are not yet on wax.

The show kept up a good pace, but began to lag at the end with introductions and solos by each member of the band. Some of the solos seemed a bit lackadaisical. This enervated the intensity of the show a bit. But overall, the show was as funky as they come these days. Jamiroquai make it funky! So put on your platforms and dance to the music.

## *Seremba's Come Good Rain a testament to the human spirit*

# Burning the candle



George Seremba performer and Emmaneul Mutema, percussionist

**BY PATRICIA HAREWOOD**

Few people, if given the opportunity, would take up the chance to relive a period of intense suffering. In this, George Seremaba, playwright of *Come Good Rain* is unique. Seremba has written an autobiographical play based on his experience as a child and later political activist living in Uganda under the ruthless regimes of British colonialism, Milton Obote and Idi Amin.

As a student activist, Seremba played an important role in organizing on and off campus against the return of Obote's dictatorship.

After being forced into exile in Kenya, he returned to Uganda only to find himself betrayed by a "friend" at the university. He was arrested in December 1980 for his activities, shot and left for dead in the Namanve forest. It was here that Seremba decided that his story would be told.

"I promised myself in the forest...if you want my plea bargain with God that if I did live, it was important for me that I tell the story and I tell the stories of all those people that never lived long enough to tell their stories."

And together with the rain and an unrelenting will to live, he did manage to survive. He was discovered the following day by a boy from the village of Bweyogere who summoned help. The forest was a regular assassination zone. He was the first person that the villagers knew of who had come out alive.

Weeks later, after being treated in hiding, he was sneaked across the border into Kenya where he lived as an exile and later emigrated to Canada.

There were difficulties in telling the story immediately. Seremba feared that his family's life would be in danger if he dared to speak out loud. Therefore, it wasn't until nine years later after a visit to Uganda that he began work on the play.

Playing himself and all of the other characters, the audience travels through his life.

One moment, he is a young boy anxious about telling his first story, the next he is a Ugandan school teacher insisting that his students "sleep English, eat English and dream English."

The only storytellers are Seremba and the exceptionally talented percussionist, Emmanuel Mutema, who eases the transition between characters creating a mood of spirituality and reaffirming the significant role of the drum in the African oral tradition.

Seremba also creatively uses the image of the rain, from the intense pitter-patter of rain droplets at the beginning to its reflective presence at the end. Indeed, he has attributed much of his survival to the rain in the forest that night.

"The rain was important to me as a life giving force and as also as a cleansing thing....A lot of my survival has been attributed to it in that the blood clotted and I didn't lose as much."

Throughout the story, Seremba also recounts the childhood folktale of Nsimbegwire, buried in the forest by her evil step-mother who is jealous of her beauty. But despite the odds against her, Nsimbegwere like Seremba continues to believe that she will be found.

*Come Good Rain* , alerts us to the horror of war. But, despite the human suffering and the brutality, so clearly voiced, one is left with the satisfaction that the strength of the human spirit should not be underestimated. In As Nsimgigwere cries " They'll take my body but not my spirit." And as Seremba echoes:

"It was important for me to tell the story because people forget quickly," he said. "[With] Africa's ailments sometimes, history has repeated itself brutally because no one has written down. It is important to keep the candle burning."

*Come Good Rain is running until December 5 at the Centaur Theatre in Old Montréal, 453 St-François-Xavier. Info: 288-1229.*

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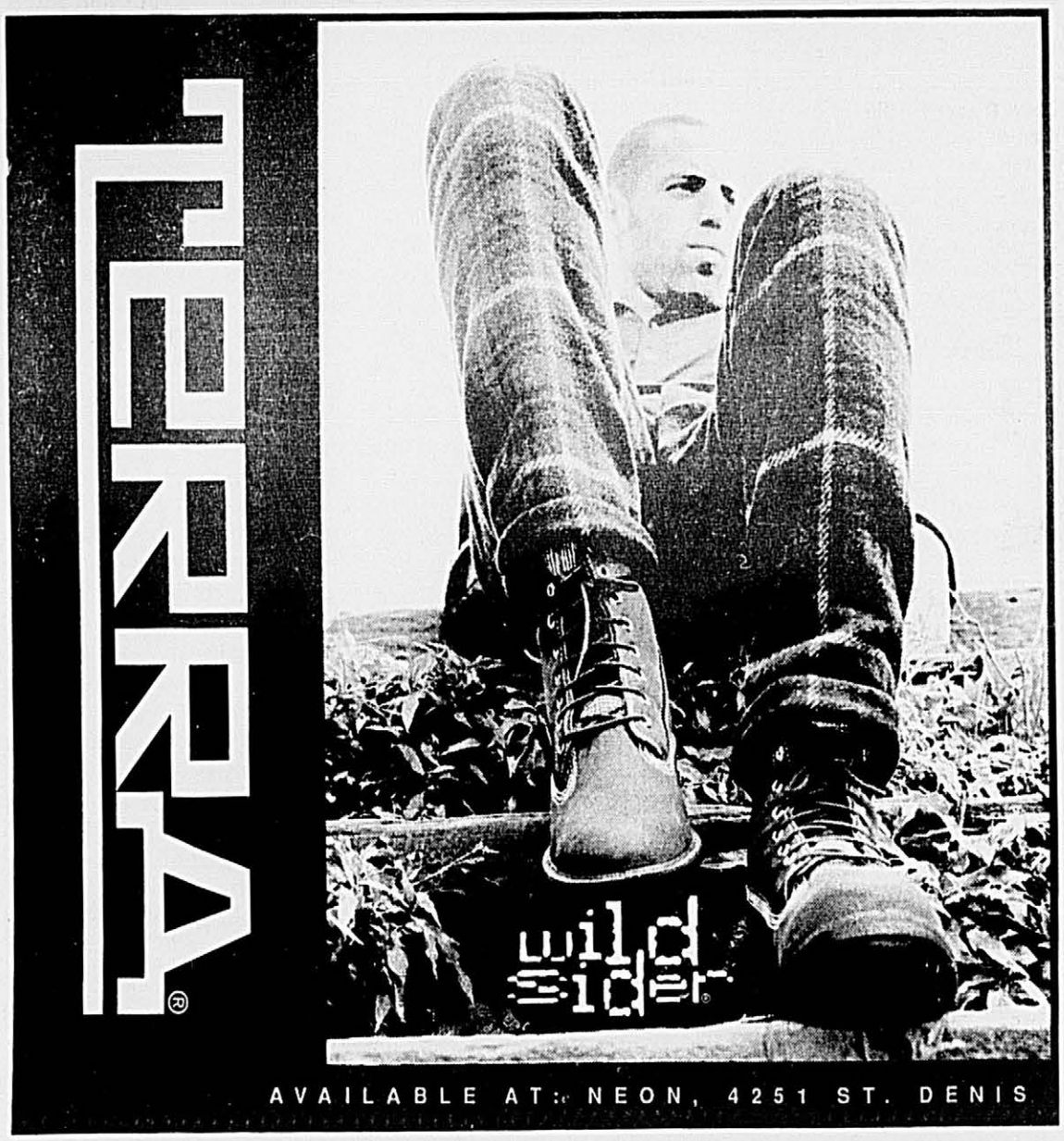


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McGill Students (with valid ID): $3.50 per day, 4 or more consecutive days, $2.75 per day ($11.00 per week). McGill Employees (with staff card) $4.50 per day, 4 or more consecutive days, $3.75 per day ($15.00 per week). All others: $5.00 per day, or $4.25 per day for 4 or more consecutive days ($17.00 per week). *Extra charges may apply, and prices do not include applicable GST or PST.* For more information, please visit our office in person or call 398-6790 – **WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE.**

**PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER.** The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

## 1 - Housing

**Downtown - St. Mathieu.** Prof. word processor (F/E) w/ writing skills, edit Eng. Phone dictation. Prof. format all documents. Excellent service. 933-8945.

**Bright & Beautiful 7½** apt. to share with non-smoker on Jeanne Mance. 10 mins. walk to McGill. Available Dec. 1. Call now - Phil at 282-3935.

**Very cool 3½** on De L'Esplanade facing park. Cheap tel. 844-7237.

**Room to Rent** in condo, Furnished facing metro. 15 mins. from McGill $325/month, negotiable. 288-0016. After 6 p.m. 769-2858.

## 2 - Movers/Storage

**Moving/Storage.** Closed van or truck. Local and long distance. Ott-Tor-Van-NY-Fla. 7 days 24 hours. Cheap. Steve 735-8148.

## 3 - Help Wanted

**Free trips and** money!! Individuals & student organizations wanted to promote the hottest spring break destinations, call the nations' leader. Intercampus Programs 1-800-327-6013.

**See your brain** in action! We are seeking right handed males for brain scans of sensory processing. Subjects will receive $125 and a photo of their brain. Call Francine at 343-6111 ext. 3427.

**Models needed by** photographer for production company, new faces welcome, no exp. necessary. Phone Chris 737-8176.

**Le Biftheque Restaurant** is presently looking for a receptionist to work nights. Bilingualism is an asset. Please contact manager anytime. 739-6336.

**Financial institution downtown** bilingual telemarketer for senior representative variable hours excellent conditions Mr. Irving 937-3511.

**CHRISTMAS GIFT WRAPPERS** - Creative individuals, locations in downtown Toronto, North York, Markham, Oshawa, Pickering, Hamilton. managers to $7.75/hr. Wrappers to $6.35/hr. Full/part-time, Dec. 1—24. 416-787-5566.

## 5 - Typing Services

**Word Processing**. 937-8495. Term papers, résumés, forms design, correspondence, manuscripts, (Laser printing) (Photocopier) 9:00 a.m.-6:00 p.m. (7 days) (near Atwater)

**Success to all students in '93.** WordPerfect 5.1. Term papers, resumés, access form, applications. 25 yrs. experience. $1.75 double space, 7 days/week. Rapid service. On campus - Peel/Sherbrooke. Paulette Vigneault or Roxanne 288-9638, 288-0016.

**Word-processing** of term-papers, reports, theses etc. Word-Perfect 5.1, Laser printer. 8 years experience. Fast, professional service. Good rates. Close to McGill. Brigitte 282-0301.

**Word Processing. Laser** printing. Prompt, professional service. McGill College Avenue. Call 393-1100.

**Accurate, competent and** prompt word processing (Laser printer): theses, term papers, reports, graphics, résumés (editing, pick-up & delivery). ALAN: 289-9518.

**Professional, typing, formatting**, of CV & papers, etc. in English & French, laser printed, very low student rates. Call Maha at 866-3977 ext. 5803.

**A 20 yr. proven**, job-targeted, customized CV: top consulting, format & print effects. Bilingual/diskette option. (ACCIS FORMS) Result Résumés: 481-7049.

**RE$UMÉS by MBA's.** Student rates. Better Business Bureau Member. 3000+ students served. Owner worked for Procter & Gamble, Heinz and General Foods. PRESTIGE (on Guy) 939-2200.

## 7 - Articles For Sale

**Wedding Dress. Ivory-white.** All silk. Long sleeves. Off-shoulder. Little pearls on sleeves. Short train that hooks up. Size 9-10. Excellent condition. 332-1731.

**Profitable, downtown resumé** business for sale. 20-25 hrs./wk., $34,000/yr. profit! Will train. 937-1283.

## 12 - Personal

McGILL NIGHTLINE

**Need someone to** talk to? That's what we're here for. Seven days a week, from 6pm—3am, call McGill Nightline: 398-6246.

**Discover and explore** the power of your energy with a new method created in Russia. This knowledge helps cure addictive problems, fight cancer and AIDS and gives blind people a new freedom to walk and read without any help. For info call Mr. Mogurenko 270-3253. Blind people admitted free.

## 13 - Lessons/Courses

**Law School.** To learn about Canada's only complete pre-law educational program call 1-800-567-7737.

**Learn 6-string guitar**, 12-string guitar and/or harmonica. Special low prices for McGill students. Easy lessons - all levels - 30 yrs. exp. Lee: 747-2566.

## 14 - Notices

**LBGM Weekly discussion** groups: Wed. Bi-group 5:30, 5th flr. Eaton Bldg. Fri. Coming Out 5:30, General 7:00, both at UTC, 3521 University. All welcome.

**Ashbury College alumni** and recent grads attending McGill or Concordia are invited to a cocktail reception on Thurs, November 11 from 6—8 p.m. at the Shangrila Hotel, Salon 305.

**Editors needed now** for McGill Undergrad. Journal of History. Interested? Please leave your name and phone # in Leacock 625.

**Questioning your sexuality?** Or do you have any other concerns and need to talk? Call the LBGM Peer Counselling Line at 398-6822 Mon. to Fri. 7 to 10 pm.

**Experience The Reel** Retreat - a weekend inspired by contemporary film. Fri. Nov. 12—Sun. Nov. 14. Cost $30. For details call McGill Newman Centre 398-4106.

## 15 - Volunteers

**Want experience with** babies & pre-schoolers or with multiculturalism? Volunteer for Parenthese, a special playgroup for mothers & their young children Tues. or Thurs. (1:00-4:30pm) at CLSC Metro. Info.: Cyndy Spilberg 934-0354 ext. 354.

## 16 - Musicians

**Seeking piano accompanist** for rehearsals of "The Gondoliers," Saturdays. Honorarium offered. Contact Richard at 524-3138 or Matthew at 845-9322.